The Visual Versus the Verbal in Poetry

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Abstract

The aim of this paper is to examine the overlapping of the visual and verbal in English poetry. The paper explores the effect of imagery in terms of being visual or auditory. The paper shall survey the theories of this interrelation of the visual and verbal in poetry with particular emphasis on the mutual influence of painthing and poetry.

المستخلص

يهدف البحث الى دراسة العلاقة المتبادلة بين المنظور والمسموع في الشعر عامة والشعر الانكليزيي على وجة الخصوص. وسيدرس البحث اثر الصور المجازية من ناحية مخاطبتها العين والاذن. سبدا البحث بجرد الاطر النظرية لهذا الترابط مع التركيز على الاثر المتبادل للرسم والشعر على مر التاريخ الفني لكلا هذين النمطين.

The Visual Versus the Verbal in Poetry

The connection between the pen and the brush or between word and colour is historical and not virginal at all. The appearance of this tie emerges in Roman times to reappear in Renaissance, so the relation between painting and poetry accompanies their existence to such extent they are regarded as two faces for a sole coin. Thus, many critics who are aware of the effect of the two arts considered " poems as speaking picture and painting as a silent poetry." (Diyanni 625)The mutual reception between poetry and painting brings wonderful golden fruits. The prize fruit of such connection is the mutual influence between the two, particularly when some paintings arouse the artist appetite of some poets so as to immortalize the theme of the paintings in words. Not only this some poems inspire the brushes of painters with masterpieces in paintings.

The union between the poet who is regarded as " the priest of

invisible"(Whiteworth 87) and the painter who will regard in this research as the priest of visible brings various fruits since it depends on various interpretations of different artist`s eyes . It is worthy to mention that the inspiration between the two is limitless ,that is to say, some poems that are affected by certain painting are translated again to new painting exactly to be another copy of the detailed items of the image but in words, other poems carries so different theme from the painting as if it arouses the imagination of the poet to have a new theme, or the poet wants to add missing items to the painting, or he wants to illustrate certain ambiguity in the painting, some poets put x-ray on certain corner in the painting and marginalize a large space of the painting to gain the theme of poem. Some poets search for certain meaning or an idea from various paintings so as to support the theme of the poem. Some painter- poets use their talent in painting as a cooperative complement to the poem, in other words, the painting says what the poem does not and the opposite can be true when the painting says more than their poem itself. Some painter- poet does not add any painting to their poem but it is so vivid that they attempt to paint their words and they are aware of the use of lines, colors, shadow ,darkness and brightness in the writings.

The approximation of the two versions :the painting and the poem, will raise appalling question marks like whether the poem or the painting imposes certain chains on them to such degree that the readers are in dire need for both painting and poetry so as to gain full comprehension of them or whether the poem or the painting can stand alone without the need to have the source to get full fathom of them since :

> Each are has its own medium: the painter his pigments,
>
> the musician his sounds, and the writers words…that
>
> give pleasure such as we have from music or pictures…(Evans 37)

The unity of any arts will give gems because art in itself is a noble field so the union with other talented art will increase its ethereal touches in spite of the different tools of the two.

I venture to reverse the "poet- painter'(O` Neil 19) to emphasize the role of poetry . It is not injustice at all because actually in the real life the poets that will be discussed here desert painting for various grounds for the sake of poetry or in accurate word they are known as poet first then as painter who employ their talent in painting to serve poetry. William Blake (1957-1827) is a pioneer poet in this field because of having the two gifts of painting and poetry. He makes full use of his versatile talent to serve poetry , not the opposite because he receives little success , and because of the high cost of the practice in painting ,he decides to translates his painted idea into words and he benefits from painting to be supporter to his poems to clarify their theme and to say items the poems do not explain clearly .He removes the bar between the two arts by mixing verbal and visionary items, so "

Blake`s 'composite art' the union of word and design on the plate, is partly conceived as an overcoming of the barriers between sound and vision"(Larrissy 25) . Not only this he uses his talent in painting to illustrate the works of other writers by drawing picture or character or action in their researchs as he does for young Blair , Gray and others(Thornley 77) . Almost in all his works the touches of painting are existed. Though he translates his message in words still he engraves visual images within or around his poems. Since he is known as a "visionary painter"(Allen 245),this seems to widen his horizon in both fields.

He wants to gain from poetry more than others do ,when he uses his visual images to emphasize the idea of the poem or add new theme to complete the message of the poem. We can solve an important question in considering William Blake`s state, whether he paints the painting first to say that the painting inspires the poems or he writes the poem first to say that the poem inspires the painting . The general attitudes concerning this poet only will support effectively the attitudes that both are existed at the same time in his heart because of one evidence that he is talented with two arts ,so they work together in the same heart. The other proof is that Blake does not attempt to write his painting dependently, but he draws his painting within the framework of the poem, as if unconsciously he says they are born only to be stick twin that are impossible to be divided. He feels "the close relation between the visual and verbal identities "(Lawall 780) . So it is impossible

to say that he examines his painting then writes as all poets do because of one logical ground he is a painter-poet. If one is curious about this, he might write a poem then draw the visual images as a logical order. This matter is not important in comparison with the effect of image on the poems. To reveal this point this research will approximate the poem with painting to study them with new modern vision for example William Blake`s:



A Poison Tree

I was angry with my friend;

I told my wrath did end.

I was angry with my foe:

I told it not , my wrath did grow.

And I water`d it in fears,

Night and morning with tears:

And I sunned it with smiles,

And with soft deceived wiles.
And it grew day and night,
Till it bore an apple bright;
And my foe beheld it shine,
And he knew it was mine .

This poem is about the postponement of anger and it tells " a psychological story"(O`Neil 39) accompanied with a horrible image of leafless tree , whose dying boughs have the power to evolve the title of the poem and surround the whole poem ,not only this under the poem there is a fallen dead man with stretched arms. The painting reflects best the four stanza. The existence of the image with the poem increases the effect of the poem and draws the attention of the readers to other themes like the fall of Adam from Eden. The important inquiry here can the image stands alone without the poem? The answer is the negation because the image is existed to serve the theme of the poem .The question can be reversed in this form can the poem be separated from the image? The answer will be in the favor of poetry . From the very outset he omits many detail in the image that appear in the poem like :crying ,wiling , eating to put stress on the result only and to treasure the horrible end only. He translates the principle action in the poem. The reader can conclude that painting of Blake does not elucidate the whole poem, but it cuts the climatic event to draw like the death of a friend in " A Poison Tree" and the dying moment of the girls in "The Sick Rose" and so on.

So it is clear now that the image is not an accurate translation of the poem, thus it cannot be understood without the poem. Regarding the location of the image ,it seems to be related to theme of the poem for example in this poem the location is selected cleverly to make the fallen person under stanza four

which tells the event of falling. The tree is placed at the right side due to its size as well as its effect of the whole them.(Saree p.2003)

In Blake`s "The Sick Rose" ,the matter is so different because here the image tells more than the poem does . The image is a rose occurs at the foot of the poem ,from the rose the arms of a young woman appear and around her a snake. At the top of the picture there are a caterpillar eats a leaf below it there are two human figures. Though the poem is only two quatrains the image illustrates the metaphor that is said clearly in the poem " the dark secret love". The painting saves time and effort to direct the analysis of the theme of the poem towards the danger of forbidden sexuality when the roses in the painting carries inside the dying young girls to announce that the agent of destruction stultifies the beautiful roses, to settle the dispute regarding the message that Blake wants to deliver via this poem which is " the destruction of love selfishness, possessiveness ,or jealousy; of innocent by experience; of innocence of humanity by Satan; of imagination by reason."(Perrine 79)



The Sick Rose

O Rose, thou art sick!

The invisible worm

That flies in the night,

In the holing storm,

Has found out thy bed

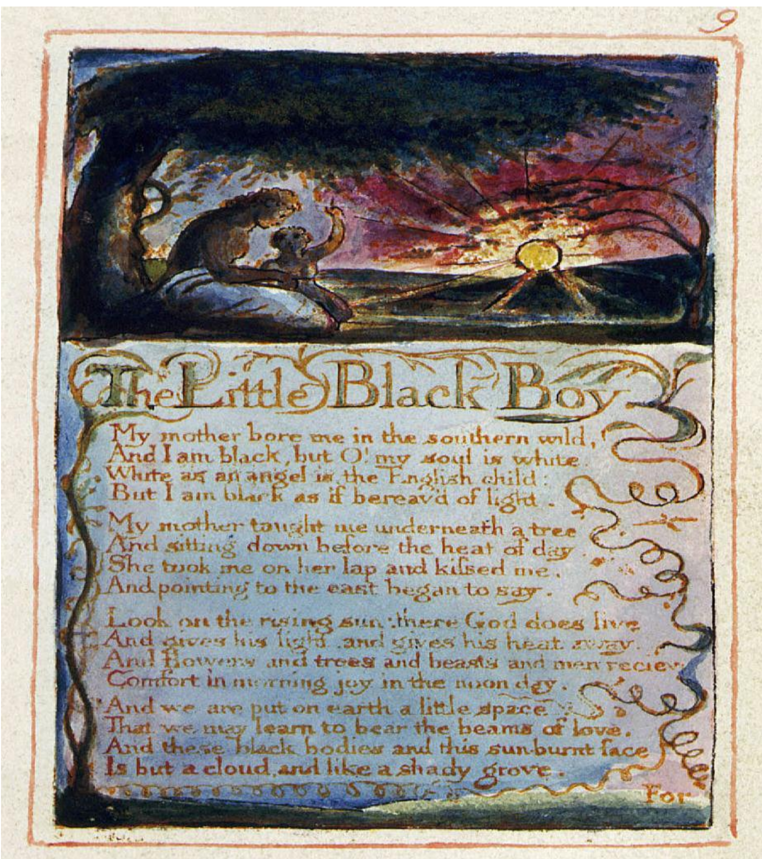
Of crimson joy,

And his dark secret love

Does thy life destroy.

In "The Little Black Boy"**,** Blake indulges in painting to such extent that he provides two images for the same poem. The first image is located above the poem to support the first four stanzas, while the second image is placed at the bottom of the poem so as to reinforce the second three stanzas. Blake seems to have certain power to manipulate lines to covey meaning in painting and poetry as well, so he adoringly welcomes the binding line that gives form and shape, whether in drawing or in epigram"(William Spiegel

man 186) The first image is an accurate illustration of the first part which is about a mother who is sitting under the tree with her naked black son, they are surrounded by golden rays. In his configuration of the painting and poem one can find different interpretations for the two so " the text does not simply follow a picture, nor does a picture solely represent a text. Both demand interpretative or speculative readings, together they form a total text in which different signs prove to be co-operative, manifold, even contradictory"(Sandres 352)



My Little Black Boy

My mother bore me in the southern wild,

And I am black, o! my soul is white.
White as an angel is the English child:
But I am black as if bereaved of light.

My mother taught me underneath a tree.
And sitting down before the light of day,
She took me on her lap and kissed me,
And pointing to the east began to say.

Look on the raising: there god does live
And give his light, and give his heat away.
And flowers and trees and beast men receive
Comfort in morning, joy in the noon day.

And we are may learn to bear the beams of love;
And these bodies and sunburnt face
Is but a cloud, and like a shadt grove.

For when our souls have learn`d the heat to bear
The cloud will vanish; we shall hear his voice,
Saying: come out from the grove,my love and care,
And round the tentof God like lambs we joy,

I`ll shade him from the heat till he can bear

To learn in joy upon our father`s knee.

And then I`ll stand and stroke his silver hair,

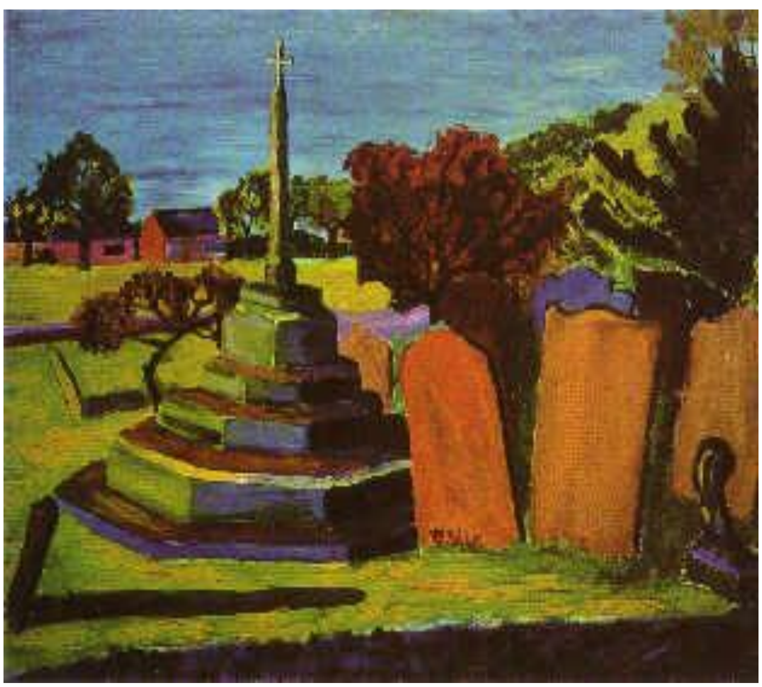
And be like him and he will then love me.

William Blake is labeled by Samuel Palmer as " a man without a mask"(Spilk 127),it is a shocked surprise that D. H. Lawrence is called with the same title. The unique connection between the two is that both are painter and poet and there is one different point that Lawrence does not use painting in poetry so he will not be included here, but there is an important indication that is raised here whether having the two talents of painting and poetry can purify the vision of the poet to nake their pens from any falsity to deserve the above mentioned title. The benefits of being talented in these arts in spite of not using one of them directly just like in Lawrence state who does not provide images with his poem , but he paints his words for instance in his depiction of nature he resorts to his genius of painting he is aware of the effect of color , shadow and lines. He seems to apply the technique of painting indirectly in poetry. Many critics state that:

> (Lawrence) is conscious , like the artist with a brush , as to use what colours he is aware of colour contrast, he is aware of aware of the necessity of using deep light pigment, and he is also aware of the mixed colours.(Deva 90)

Christopher English is a contemporary modern symbolist who is talented with two arts: painting and poetry . The two arts are manipulated effectively .To trace the agent of evoke in other word which is the first to be inspired poetry or painting. English solves this when he explains the mutual connection between the two. He gains the symbols for his painting from poetry to be used as themes and to be clarified in poetry. So he seems to write poetry then reading his poem injects his brushes with themes to be painted. His painting offers new richness of imagination more than in

poetry. In English `s **The Sun was shining on a Quiet Evening,** the first stanza depicts the entire painting in which English describes the sad calmness of a graveyard during the evening. The mutual cooperation in English state between painting and poetry is vivid in this poem since the reader should indulge in the whole poem to gain full meaning of both the painting and the poem. In the second and third stanzas the poet describes the arrival of two visitors who are absent in the painting ,while the poem grants them life when they are detailed in the poem ,partially this will be evidence of the flexibility and the wide room that is granted to poet not to painter who is force to drop significant detail due to the limited space. They seem very sad gazing on dear grave. Their language is the universal language of the sad dilemma of the man in the this universe .The poet accepts to be intruder among them to be a witness and sharer for their quiet sadness. The poet puts the reader in suspense in leaving the sad couple`s story hidden to the reader to universalize their dilemma to be departure.



The Sun was shindig on a Quiet Evening

The Sun was shining on a Quiet Evening
So the painting group dispersed
Over the vast grassland.

I set my easel up in graveyard
And started on a composition of sinking stories.

A man ad woman came silently
Together , holding hands
And stood before a small grave.
For a long while they stood there
In silence .
Briefing they turned to me.
Saying nothing.

As I continue painting there
I felt myself to be an intrusion among them.
Yet prevailed to be witness to this
Sharing of their

In English`s "A King Rose to Build a Palace"**,** the poet depicts the self-deception of the kings who think that they are superior to common people and they are created to rest and to be served by the poor. In the first stanza the poet mocks the claim of having wisdom, since the latter cannot be gain easily without indulgence in life. So the old age or reading researchs is not a sign of being a wise. The poem raises appalling question marks why the king regard themselves as the best or why they consider themselves as different people. The poem shows them to be mere fool.

The poet selects the usual action of the kings who are fond of building bombastic palace. This image is so suggestive since it depicts the interior beauty of the palace is contrastive with the exterior corruption. The outside horror includes the growth of snakes and monsters, the increase in size refers to the enmity of the people that later on will say their word. This part of the poem seems to be the key part since it reflects the anger and hatred of the people toward their selfish kings. This stanza is the reason of the final stanza in which the reader will check the end of any proud king the palace will fell in front of the king with the limitless happiness of the animals to climb them. So the poet is interested in not leaving the poem opened end when he sheds light on the destructive end.

The painting of this poem does not indulge in the detail of the poem to

put certain emphasis on the end to paint the fall of the palace at the witness of the king. The destructive palace takes the form of firing volcano to show the anger of the people. The face of the king appears in the painting with cruel wrinkles and with firing crown. The animals appear as dragons. The painting cannot understand without the poem. The poet uses the painting to add the missing ideas in the poem.



A King Rose to Build a Palace

King, or clown of a poet.
What lies within your hollow crown?
Wisdom was never found in researchs, but life.
Never found in words, but lives.

So was nobility lost in the old
Because it was never found youth.
Or were the high ideals cut down
By the long plain of years?

Was the king not more things more than the rest.

What was it that made him think that way?
Having nothing but rest.
The king rose to build a palace ,his tower guarded by many thorns
upon its walls sturdy tendrils of ivory grew
Upon which snakes and lizards crawled, exhibiting tongues of poison.
The creatures grew bigger around the kingdom.
They became stronger tightening there grip, as snakes do.
Yet still, the king was king inside.
Suddenly the walls of his palace crumbled
Knowing nothing but wisdom .
Useless in words
Once inflamed with daggers of snares.
The king fell.
Upon the last and first stepped his ruined tower
He looked upon its hollowness
And with insight of animals
That laughed at the pompous king
He again began to climb.



Stop Smoking or Would Fire Have Listen to Reason

Stop Smoking or Would Fire Have Listen to Reason

Would Fire Have Listen to Reason
From the dark mouth dragon
Carved on the wall of a bridge
Came a train.
Though a roaring darkness.
The sun`s shafts of light.
Flaring through its windows.

From the beautiful face of a girl
Within a blaze of golden hair
Came a breath of smoke.
As the dragon heart rears out
The sun`s warmth on her clothes and brow
Does not penetrate through to the dungeons of herself

Quite still alone she sat
Like a statue of loneliness
Bursting into flame;
Would fire have listened to reason?

The poem seems to attack modern habit of smoking which turn man to be just like a dragon bringing fire or like a train with smoke. The two images arouse disgust and can be suitable to be frightful warning. Even the beauty of a smoking girl cannot soften the ugly state of catching fire in the mouth. The poet calls for reason to interfere to make smoker stop this habit. The paining is so horrible since the poet selects the two images to be present in the same painting distorted face of a young girl , her cigarette turns to be a train and her face takes the form of a dragon. She even does not feel the beauty of the sun during her sucking of cigarette . The stairs that reach her head may refer to the effect of the reason that the poet wants to revive.

It is worthy to start in this work with Wystan Hugh Auden (1957-1978) due to various grounds like his deep appreciation for the art of painting to be the sensitive heart that reflects the pains of the society and painters to him are " the old master"(Diyanni 1940).Also for another reason that he injects three paintings in one poem. Auden is the active poet who modernizes poetry by adding new touches and views to English poetry . He, like Blake ,devotes his pen to attack the ills of his society.(Ramazani 797) In one of Auden visits Brussels in 1938 there he falls under the effect of various images in the Musee Des Beaux Arts. The visit inspires him a

poem that carries the name of the museum . Auden is multi gifted artist his interest surpasses poetry to include" librettos (opera texts) and motion pictures document arise "(Press 186)The selection is so indicative since Auden does not refer to one paintings but to three paintings that are written by Brueghel(1520-1569),the sixteen-century Belbian artist. The paintings are quite significant since they turn to be a source of inspiration for many poets .Auden`s attraction to Brueghel`s because of " his translation of ancient Greek and Midwestern narratives into lowlands, often snowbound, setting are themselves so radically uprooted and displaced that seem precursors of modernist and art" (Johnstone 216). Auden does not translate the meaning of the painting as many poets do but he borrows the theme of the painting to support the general theme of the poems , so his" works are on display in the eponymous museum of the poems"(Yu 165). He views the images according to their reflection on his soul.



Numbering at Bethlehem

The Fall of Icrus





Musee des Beaux Arts

About suffering they were never wrong,

The old Masters: how well they understand

Its human position: how it takes place

While someone else is eating or opening a window or just walking dully along;

How ,when the aged are reverently, passionately waiting

For the miraculous birth ,there always must be

Children who did not specially want it to happen, skating

On a pond at the edge of the wood:

They never forget

That even the dreadful martyrdom must run its course

Anyhow in the corner, some untidily spot

Where the dogs go on with their doggy life and the torture `shores

Scratches its innocent behind on a tree.

In Breughel`s Icrus, for instance: how everything turns away

Quite leisurely from the disaster ;the ploughman may

Have heard the splash, the forsaken cry,

But for him it was not an important failure ;the sun shone

As it had to on the white legs disappearing into the green

Something amazing, a boy falling out of the sky,

Had somewhere to get to and saled camlyon.

The paintings support the poem not the opposite. The selection of the paintings is so suggestive as the three images present the identical message and present" a momentous event in a word of diurnal unconcern"(Stan 194). He always " compressed visual or dramatic stories, allegories of some moral problem, tightly held within… a firm rhyme scheme" (Spear 119)The paintings are :"The Fall of Icrus", "The Numbering at Bethlehem" and "The Massacre of the Innocent". From the first painting he refers to indifference of people during the birth of the Christ, from the second he depicts the indifference of people in a horrible situation like the fall of Icrus who tries to fly to escape with his father from the prison. People do not even offer any help to save his life. In the second he depicts the birth of the Christ and the third depicts the crucification of the Christ at the sight of his people who do nothing to prevent such injustice. Auden attempts to manipulates another art like paining to add new touches of authenticity so " his poems are noted for their wit, their incisive intelligence, their social and moral impulses, and moral impulses, and their craftsmanship."(Diyanni 667)

Auden`s works try to " a portray a deep understand of human psyche and the world which Auden himself cultivated"(Scully 177) .He does not indulge in the detail of the paintings, but he selects certain event from every painting to be elucidated. He selects the appearance of the legs from the sea to be a clear evidence of the indifference of the people near him like the ploughman and the near crew that are busy to complete their works. From the second he selects the worry of the old men waiting the birth of the Christ while the children skate and hope that this birth will not occur. From the third he chooses the preparation of the soldier and the horse to stab the side of the Christ. The choice of the three paintings that representing different religious events that occur in different ages with one connection of historical and universal feature of human indifference. Auden tries to echo the true sense of the paintings when he supports the indifference in the painting by making the everyday routine occupies the larger background of

the painting than the important event. he on purpose marginalizes the key event to occupy the same portion in the poem(Lawrence 336).

Auden does not change the general attitude of the painting since he is so loyal to the brush of the painter when he accurately conveys the message of the paintings. He clarifies the message of the paintings and he uses the limitless power of poetry in expression since" poetry with all its limits has more general as well as more powerful dominion over the passion then the other arts(i.e., painting)"(Natarajan 40). He tries to marginalize the human crises in the three paintings to put x-ray on trivial subjects on purpose to echo the marginalization in the paintings. For instance in the painting of "The fall of Icrus" the image of the ploughman , the sun and the ship are maximized while the painful fall is reflected merely with almost half-seen tiny legs. Even in numbering of Bethlehem the gathering group of the old men hardly appears while the images of the dogs and horse appear clearly. The visual displacement of minor images with the main images is so indicative to refer the undermining of the human to be equal with animals in their indifference. Both Breughel and Auden participate in the marginalization of human crises when he immortalizes each of human crises only with few lines to take a large portion to depict the behaviors of the animals or children or the farmers or crew emerge the them is means of education the readers to have such historical background of different paintings in spite of all the similarities between the two works ,but the question that should raised here is the painter regard the fall of Icrus as a human suffer as the poet since Icruse is regarded as a victim of vanity ,so "his teaching is as Brueghel's is debatable"(Spurr 303). Auden interpreters the paintings according to his sight and immortalizes these paintings in poetry. He provides another evidence that "painting and poetry were 'brothers' rather than' sister' art"(Hathaway 393).

Anne Sexton (1928-1974) is an American talent who has multi-gifts . She is a poet, novelist and playwright. She achieves various successes in writing and her continual efforts reap myriad literary prizes . She is awarded the audience prize for poetry ,also she wins the Pulitzer prize for her Live or Die in 1966 and she is honored by Phi Beta Kappa to be the first woman in 187-year-old work. The clear sign in her poetry is that her poems turn to be "raw materials of her life-personal difficult love affairs and relationship to those close to her"(McGowan 145).The tragic side is not in her literary career but the dilemma is in her personal life that perhaps

possible be the rooted ground behind her attraction toward the images of the German painter Vincent Van Cough who is the first painter to paint nocturnal natural landscape at night. Van Gogh suffers from painful depression that lead him to psychiatric counseling. He is forced to be hospitalized in psychiatric hospital for mental disease. Sexton falls under the effect of his image "The Starry Night"(1889) that is one of three best nocturnal images painted by his brushes to such extent she translates the image into a poem and inspires her with a virginal theme to her poem which carries Van Gogh`s title " The Starry Night" that is found in the museum of modern art in New York .Van Gogh`s image includes a night sky with clouds , eleven moving stars and a moon Below the horizon lies a peaceful sleeping town. To the left there is a leafy cypress in the middle center there is far image of church steeple. It seems that painting is not a silent visual art ,quite on the contrary:

It is possible to speak of the language of cinema, painting
Or architecture: language which involves productions of
complex patterns of encoding, re-encoding, allusion,
echo, transposing of previous systems of code…
painting just like literary texts constantly talk to
as well talking to other arts.(Allen 175)



The Starry Night

The Starry Night

The town does not existed

Except where one black- haired tree slips

Up like a droned woman into the hot sky.

The town is silent. The night boils with eleven stars

Oh starry starry night!This is how

I want to die.

It moves. The are all alive.

Even the moon buges in its orange irons

To push children, like a god ,from its eye.

The old unseen serpent swallows up the stars.

Oh starry night! This how

I want to die:

Into the rushing beast of night ,

Sucked up by that great dragon, to split

From my life with no flag,

No belly,

No cry.

Sexton does not only reflect the image of Van Gogh ,but she borrows his word to his brother before painting his image to be the opening epigraph to her poem" that does not keep me from having a terrible need of –shall I say the word-religion. The I go out at night to paint the stars"(Diyanni 693). The epigram is very indicative since it refers to the believe of the poet for the same need and this unified the two artist to be one in suffer. She interprets this image with her poetic vision The painting ,like any literary work, is subjected to various interpretations and reflections. Sexton does not only depicts the actual details of the poem ,but she catches hidden cries that are forbidden to the common eyes by doing so proves that painter or poet

> diverges from the one imagined to the intended by painter. And just as the poet`s associations pun out of the moment of attention' in the beholding the painting, are what' makes works of art unlike what the artist intended"(Jennifer 149).

Her artistic sight finds certain translation for the image to a vivid pessimistic call for death since the sleeping town is vanished in spite of the existence of eleven stars with the support of the moon.

The sky and the stars seem angry to such degree that they do not allow anything to appear under their light save a the black cypress tree . this tree is not exempt of sadness to crown the scène of depression. To Sexton the whole atmosphere arouses the appetite for death. She finds in the landscape the choice of her death . The painting as well as the poem suggest a way to leave peacefully the horrible world of boiling stars without any celebration to be hidden by the night. It is horrible to announce that the painting of Van Gogh and the poem of Sexton contain a hidden decision to commit a suicide. The poem contains three stanzas with four refrains. The metaphor reflects the refection of the painting on the poet ,the night is depicted as serpent, dragon and beast. And the metaphor between the tree and the black haired woman is suggestive . She strengthens the effect via the personification to add life to the silent city .The landscape resembles the stage of Samuel Beckett`s **Waiting for Godot** .The accuracy of Sexton to convey the complete silence into her poem in spite of the revolving eleven stars is clear in the poem .She provides her own reading for the painting.

The second stanza explains a new dimension of painting when the poet watches the movement of the stars in the frozen picture as a serpent that threaten the existence of the sleeping town .Again the wish for death appears via the repeated refrain. The moon practices its magical role of dragging sleepy children . The poet resorts to apostrophe to address the starry night to help her in the choice of right way to die. Sexton illustrates the painting according to her vision. She explains a bric a brac lines to find theme. Sexton seems to insist on the selection of Tennyson`s decision in "**Crossing** the Bar" to die quietly without any cry at night. She hopes the serpent turns into a dragon that has the power to suck her soul without sorrow. The refrain " I want to die " finalizes the first and the second stanza to be the principal cry for both the poet and the painter.

Sexton seems to view in this poem an invitation for death. It is very important to notice the identicality between the two personalities both suffer from irreparable melancholy and both are hospitalized in mental hospital and both try to commit suicide more than once. The painful similarities that both succeed in killing themselves. It is a shocked surprise, perhaps other field

like police and psychologist can benefit from this analogy, that the decision of death can clearly be read in their works before committing their suicide. Also the attraction of Sexton to Van Gogh reveals the mutual understanding of the two .She perhaps provides an accurate reading of the image, she resolve the vague stroke and the colours of the painting of this man because she endures the same dilemma. Sexton via this attraction proves to read various voices behinds the strokes and colours in the image. The effect of painting over her is unique since it leads to create virginal version of art



Goy`s The Third of May 1808

I`ll show you:
Onto the dirt- grey
Canvas he`s smeared-
Jam on dread-
A sticky red blood
Oozed from the broken
Heads and shot-up bodies
Heaped near the cowering group

Agape at soldiers hunched above
Their knifed rifles.
The air is oil-black,
Smokless,the whole scene
Painted right deform the guns
Report, and more killed;
See the soldiers bend
In careful aim, bent
Like mothers nursing-
One geometry of care:
Exact angle for Madonna,
For men aiming murder-
And yet suspended,
The crisis held up for us
To observe at leisure-
In "The Resurrection" by
Grunewald, think how Christ
Has bolted from his tomb,
Rising, splendid,
While blinded soldiers
Hurl themselves down,
Never landing-
All are trapped in place:
One can`t reach heaven,
The others never fall-
And here, before the dull wedge
Representing hill,
One of Goy`s victims
Raises his arms up,
Waiting always-
You know him ,his shirt
Blank as a page-
Here hand me a a butterknife
To scrap with, I`ll show you how
He painted bullets
Inside the painted gun.

Francisco de Goy`s "The Third of May "[1808] hangs in Prado Museum of Madrid which shows the crime of execution of the poor farmers. There is a painful history behind this painting .Goy is the painter of the court of Charles IV who decides to ask the military support of Napoleon Bonaparte to protect Spain from the expected aggression of the British. The French forces seize this golden opportunity which is regarded as a sign of weakness. Goy like many artists welcome the arrival of their assumed friends hoping that the French will bring the modern enlightenment and culture to Spain .The French occupies Spain and commits series of crimes in Spain. Goy, as an expression of his hopelessness and intellectual`s disappointment, paints one of these crimes in which the French shoot a group of Madrid`s defenders at Mount Principio .Goy is one of the few painters who responds to political and social dilemma. He cannot offer his painting until the departure of the French forces for security purpose.

Goy`s painting inspires David Gewanter to write a poem that carries the identical title of the poem. The killing of the innocent does not arouse Goy, but also Gewanter who immortalizes the painful moment .The poet does not have anything to be added to the painting ,his job is an accurate translation of lines and colors into words. The poet seems to appreciate the cutting of the moment of the crime which is the middle stage of the epic execution. The poet as well as the painter live the moment of waiting of death. The poet resorts to ironical simile that he holds between the evil soldiers who carries their guns and the soft mothers carrying their babies as if he mocks the mixture of real and hidden intention of the French forces. The poet applies a clever plan to distort the faces of the killers by substituting them with the knifed gun and at the same time purifying the faces of the poor victims The poem maximizes certain scenes in the painting like the situation of the white shirt man who surrender to the impending death by raising his hands. The poets clarifies the identicality of the man with whiteness with peaceful Christ and the raised hands forms the cross of crucification .The poet appreciates the skill of the painter who does not forget to paint the bullet inside the gun. The poem over and over alludes to religion and resurrection of Christ that is conveyed faithfully in the poem. So the poem is a copy of the painting in other word the poet indulges in the same theme of the poem without adding extra theme.

The painting of **Girl Powdering Her Nick** by Kitagawa Utamaro is hang in Musee Gimlet Paris. This paining draws the attention of Cathy Song (1955-) to immortalize this painting in poetry to write a poem carries the title of the painting .



Girl Powdering Her Nick

Girl Powdering Her Nick

The light is the inside

Sheen of an oyster shell,
Sponge with tale and vapor,
Moisture from the path.
A pair of slippers
Are placed outside
The rice- paper door.
She kneels at a low table
In the room,
Her legs are folded beneath her
As she sits on a buckwheat pillow.

Her hair is black
With hinted of red,
The color of seaweed
Spread over rocks.

Moring begins the ritual
Wheel of the body,
The application of translucent skins.
She practices pleasure:
The pressure of three figure tips
Applying the powder.
Figure prints of pollen
Some other hand will trace.

The peach-dyed kimono
Patterned with ample leaves
Drifting across the skill,
Falls from right to lift
In a diagonal, revealing
The nap of her neck
And the curve of a shoulder
Like the slope of a hill
Set deep in snow in a country
Of huge white solemn birds.
Her face appears in the mirror,
A reflection in a winter pond,
Rising to meet itself .

She dips a corner of her sleeve
Like a brush into a water
to wipe the mirror,
she is about to paint herself.
The eyes narrow
In a moment of self-scrutiny.
The mouth parts
As if deserting to disturb
The placid plum face;
Break the symmetry of silence.
But the berry-stained lips,
Stenciled into the mask of beauty,
Do not speak.

Two chrysanthemums
Touch in the middle of the lake
and drift apart.

Though the poem carries the same title of the painting it offers different interpretation of the painting. The painting simply is about a Chinese girl who watches and robs her nick. The poets looses his imagination to guess many items that occurs before the powdering of her nick as if he treated a real girl. The poet mentions something regarding her finishing her bathing, leaving her pair slippers outside the room, making her legs folded, brushing the mirror with the corner of her sleeve. All these behaviors are imagined to add a life to the frozen image. The poet resorts to simile to reflect the beauty of the girl when he depicts the appearance of her shoulder to be like a hill moves towards snowy spot. Again this indicates the power of poetry in indulging in detail giving life to its theme.

The mutual reception between different arts appears clearly in the painting of Ophelia when certain painter is attracted to the tragic fate of Ophelia in Shakespeare`s **Hamlet**. This painting inspires different poets to mirror the fate of Ophelia in different poems. So the attraction of the painter towards this innocent character occurs first in painting to be another evidence of the sensitivity of painting. These paintings are translated again

into literature in the form of poems so as to return to its natural lap of literature . This cyclic It is worthy to say that all the painting and the poems of Ophelia pictures her tragic end. The sorrowful end of the poor Ophelia is depicted clearly by Hamlet`s mother, Gertrude as:



There is a willow grows a slant a brook,

That shows his hoar leaves in the glassy stream;

there with fantastic garlands did she comes purples,

That liberal shipper give a grosser name,

But our cold maids do dead men`s fingers call them.

There, on the pendant boughs her coronet weeds,

Clambering to hang, an envious sliver broke;

When down her weedy trophies and herself

Fell in the weeping brook, her clothes spread wide;

And, mermaid-like, while they bore her up:

Which time she chanted snatches of old tunes;

As one incable of her own distress,

or like a creature native and indu`d

unto that element: but long it could not be drink,

pull`d the poor wretch from her melodious lay

to muddy death.(Shakespeare 1105)

This character in **Hamlet** arouses the brushes of three painters to immortalize her in painting like John Everett Millais ,E. j. Belloocq and John Waterhouse. The three paintings depicts different reaction to Shakespeare`s words. The effect of the two paintings aroused the inspiration of Natasha Trethewey(1966- ) to write Bellocq`s Ophelia so as to immortalize this character in poetry. The vague touch appears in the title when it refers to Bellocq only in spite of the including of Millais`s painting. It is interesting to trace the path of the journey of this theme. First it emerges in drama then reappears in painting finally returns to its source of poetry. This provides alive proof of the effective bond between the channels of art which have cyclic phenomena . The title shows indebtedness to both literature as well as painting by referring to the name of painter Bellocq and Ophelia to be faithful to the first second source of inspiration at least for the poet which is in painting. The poem consists of three stanzas the first one is specialized to depict the painting of Ophelia by Mellias while the

second and the three stanzas are specialized to reflect the painting of Bellocq,It is important to say that the poet falls under the effect of painting rather than on the impact of the play.

In the first stanza the poet describes Millais's Ophelia who sinks in a pond gazing to the sky. She opens her palms as if she wants to beseech her God to take her quickly. The poet indulges in the depiction of the drowned woman to such extent he expects that the fish in the pond upset the dead Ophelia or she may catch cold. the other stanzas depict the same woman from other brush. The brushes of painters go to far to let their imagination add any missing details. This occurs when Ophelia is painted naked and die on her sofa . He depicts the naked Ophelia who gazes not to the sky ,but to the readers. She wants to pronounce her last words .Ophelia in this painting is sleeping on a sofa completely naked with her mouth half open. In the second Bellocq`s image the painter seems to desert the actual detail of Ophelia`s tragic end. The painter looses his imagination to select freely her death to be on her bed not in the pond. He decides to select the horrible expression of her face. The poet is faithful to painting when he depicts the detail of the painting and ignores the detail in Shakespeare`s **Hamlet**

Bellocq`s Ophelia

In Millais painting Ophelia dies face up,
Eyes and mouth are opened as if caught in the grasp
Of her last word or breath, flowers and reeds
Growing out of pond, floating on the surface
Around her. The young woman who posed
Lay in a bath for hours, shivering,
Catching cold- perhaps imaging fish
Tangling in her hair or nibbling a dark mole
Raised upon her white skin. Ophelia`s final gaze
Aims skyward, her palm curling open
As if she `s just said take me.

I think of her when I see Bellocq`sphotograph-
A woman posed on wicker divan, her hair

Spilling over. Around her ,flower-
On a pillow, on a thick carpet. Even
The ravages of this old photograph
Bloom like water lilies across her thigh.
How long did she hold there ,this other
Ophelia, nameless inmate of Story ville,
Naked, her nipples offered up hard and cold?

The small mound of her belly, the pale hair
Of her pubis-these thing-her body

There for the taking. But in her face, a dare.

Staring into the camera ,she seems to pull

All movement from her slender limbs

And holds it her heavy lidded eyes.

Her body limp as dead Ophelia`s

her lips poised to open, to speak.

Painting and poetry prove to have a fruitful connection. Both impose their effect on other to create a twin of painting and poem. In certain case they choose to be the same copy of one another. In other case they appear to be different brothers when painting inspires a poem that carries different theme from the painting. The mutual attraction between the poet and painter seems so deep not to inspire a poem only, but reflect similarity in spirit and suffer to join their creators regardless of being poet and painter. Poetry appears to be superior to painting since it has more devices in expressing its views rather than the limited capacity of painting ,but in spite of these devices and the limited space painting is quicker to respond to the human suffer than poetry.

This leads us to believe that the owners of the two talents of painting and poetry are subjected to neglect or fail one of these gifts. So they excel in

one art on the cost of other and it is clear that the painter poet tries to use painting as a complement to support his poetry not the opposite . Also the painting in this state cannot be read or understood without the poem because both complete each other. While the poem is able to be offered alone without the painting. The connection now is easy to be understood since painting is a piece of art so it needs imaginative viewer like the poet to value it .

painting is used not to depict the whole detail of the poem, but to focus on the most important part of the poem. This state is specialized for the talented of painting and poetry. The state is so different with the poet who falls under the effect of other painting sometime he is inspired with the very theme of the painting to indulge in the depiction of the painting in detail some poets are inspired with different theme in all these states the poets appear to be so faithful to the invoker of their poem when they refer the painter or painting in the titles or in the content. Sometime the poets select many paintings for the same painter or different painters in the poems ,the maximum number is no more than three, they use them as evidence to prove his views to find support outside the poem in painting. Poetry proves to be more active in this union since the poets, more than painters, immortalize various universal images.

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